

THE
U. C. COLLEGE REGISTER.

1839.

UPPER CANADA COLLEGE REGISTER.

THE
UPPER CANADA COLLEGE
REGISTER:

CONTAINING
THE PRIZE LIST AND EXAMINATION PAPERS
FOR 1839.

*Doctrina sed vim promovet usitam,
Religique cultus pectora roborant,
Utique defecere mores,
Dedecorant bene nata culpæ*

TORONTO:
HENRY ROWSELL, BOOKSELLER TO THE COLLEGE.
—
M DCCC XL.

THE
U. C. COLLEGE REGISTER.

1839.

UPPER CANADA COLLEGE.

(INCORPORATED WITH THE UNIVERSITY OF KING'S COLLEGE.)

UNIVERSITY OFFICERS

Chancellor.

HIS EXCELLENCY SIR GEORGE ARTHUR, K.C.H.

LIEUTENANT GOVERNOR OF THE PROVINCE, &c. &c.

Visitors.

THE HON. THE JUDGES OF THE QUEEN'S BENCH.

President.

THE HON. & RIGHT REV. JOHN STRACHAN, D.D. LORD BISHOP
OF TORONTO.

Council.

THE HON. THE SPEAKER OF THE LEGISLATIVE COUNCIL.

THE HON. THE SPEAKER OF THE HOUSE OF ASSEMBLY.

THE ATTORNEY GENERAL.

THE SOLICITOR GENERAL.

THE PRINCIPAL OF UPPER CANADA COLLEGE.

THE HON. R. S. JAMESON.

„ R. B. SULLIVAN.

„ WILLIAM ALLAN.

„ JOHN MACAULAY.

„ J. SIMCOE MACAULAY.

HENRY BOYS, Esq. M.D. *Registrar and Bursar*

COLLEGE OFFICERS.

Principal.

THE REV. JOHN M'CAUL, LL.D.

Masters.

THE REV. CHARLES MATHEWS, M.A., *1st Classical Master.*

THE REV. GEORGE MAYNARD, M.A., *Mathematical Master.*

MR. BARRON, Scholar Queen's College, Camb., *2nd Classical Master.*

THE REV. HENRY SCADDING, B.A., *3rd Classical Master.*

MR. DE LA HAYE, *French Master.*

MR. DUFFY, *1st English Master.*

MR. COSENS, *Master of Preparatory School.*

MR. THOMPSON, *2nd English Master.*

MR. HOWARD, *Geometrical Drawing Master.*

MR. HAMILTON, *Ornamental ditto.*

COURSE OF EDUCATION.

Greek, Latin, Mathematics, (Geometry, Algebra, Trigonometry, Logarithms, Conic Sections, &c.) Elements of Natural Philosophy, Logic; French; History, Geography, Arithmetic, Mensuration, Book-keeping, Geometrical Drawing and Perspective, in addition to the ordinary branches of English; with Composition in English and French, and in Greek and Latin prose and verse.

DISTRIBUTION OF THE PUPILS

into seven Forms, a Partial Class, and a Preparatory School.

Pupils are examined, on admission, and placed according to their qualifications. Those in the College Forms, as they progressively advance, receive instructions in every department of the course; those who are admitted into the Partial Class, are exempted from Classical Studies.

QUARTERLY DUES.

Day-Pupils, {	Preparatory School,	£1	10	0
	College,	2	5	0
Boarders,		7	10	0

The only extra charge for Day Pupils, or Boarders, is £1 per Quarter for Ornamental Drawing, which is an optional branch.

The necessary Books, and Drawing materials, are supplied by the College Bookseller at the expense of the Pupil.

THE COLLEGE BOARDING HOUSE

is on the College premises, with a spacious play ground attached. It is under the immediate care of a resident Master and Matron, and its discipline and arrangements are subject to the superintendence of College authority.

REGULATIONS

TO BE OBSERVED BY BOARDERS AT THE COLLEGE BOARDING-HOUSE.

1. The hour of rising is Six o'clock, in the Summer, and twenty minutes before Seven in the Winter; notified by the ringing of the College Bell.

2. Every Boarder is required to be present at Prayers, at Seven o'clock, followed by Scripture-reading, till half-past Seven. No plea whatever is admitted for absence from these duties, except sickness: in case of which, either the resident Master or the Matron must be previously made acquainted, in order that they may be satisfied of the sufficiency of the plea.

3. A Register of Absentees from Prayers and Reading is kept, stating the causes of absence. Any levity, or irreverent conduct during Prayers or Reading, will be severely noticed.

4. During the time between rising and twenty minutes before Nine, no Boarder is to leave the Premises ; but all the time (not otherwise engaged) is to be occupied in preparing Lessons.

5. No Boarder is to go from the Boarding-House to the College, before the Bell rings, at twenty minutes to Nine.

6. No Boarder is to take his seat at meat till grace has been said ; nor to leave the table before grace after meat.

7. Every Boarder is to appear regularly at all meals, and not to absent himself of his own accord.

8. No Boarder is allowed to go out in the evening after the ringing of the College Bell, which is regulated from time to time according to the season.

9. The College bounds are the College Premises, and Play-Ground. No Boarder is at any time to go into the Town, without express permission.

10. The Boarders being all orderly assembled at Nine o'clock in the evening, read to the Master one or more chapters from the Old or New Testament : this is followed by Prayers ; after which all retire to bed ; it being at the discretion of the Master, occasionally to allow such of the senior boys as may request it, and he thinks will make good use of the indulgence, to remain up till Ten.

11. The Monitor appointed to each Study and Bed-Room is responsible for the orderly conduct of all in his room, and also for any mischief or damage done to the furniture, unless he reports the actual offender.

12. It is entirely at the discretion of the Master, whether leave shall at any time be granted to a Boarder to attend a party—and then only on a written invitation, or a direct verbal application from the boy's friend to the *Master* : such permission not to be then given unless both the Master and the Matron are satisfied that the boy's conduct deserves the indulgence. Every Boarder must return home from such party by Nine o'clock, which limit *may* be extended to Ten by a particular request to that effect from the friend who invites the boy.

13. No fire-arms of any description are allowed in the possession of a Boarder.

SUNDAY.

1. Every Boarder is required to attend Divine Service—morning and afternoon.

2. Boarders to remain within bounds till half-past Ten, A. M. ; then assemble in the Study, and thence proceed orderly to their respective places of Public Worship; and return in like manner. The same to be observed as to going to, and returning from the Place of Worship in the afternoon.

3. Leave may be granted to take a walk after Service; but no Boarder is allowed to go into the Town after returning the second time from the Place of Worship in the afternoon.

4. If permission be, under particular circumstances, given to a Boarder to visit a friend in the Town on Sunday, he must first attend Divine Service with the rest of the Boarders, and must return home by Eight o'clock in the evening.

N. B.—Each Boarder is to provide himself with his own Bedding, Sheets, Towels, and Silver Spoon.

UPPER CANADA COLLEGE.

ANNUAL PUBLIC EXAMINATION.

DECEMBER 16, 17, 18, 19, and 20, 1839.

SUBJECTS OF EXAMINATION.

His Excellency the Lieutenant Governor's Prizes.

Homer, <i>Odyss.</i> B. ix.	Arithmetic.
Virgil, <i>Georg.</i> B. iv.	Algebra.
Demosthenes, <i>Olynthiac.</i> i.	Euclid, B. i, ii, iii, iv, Def. v & vi.
Cicero, <i>Oration for Ligarius.</i>	Trigonometry, Logarithms, Conic Sections.
Composition in Greek and Latin prose and verse.	

SENIOR DIVISION.

7th FORM.

Greek (Sophocles, *Œdipus Rex*.) viva voce and on paper, Latin, (Horace, *Odes* B. i. & iv.) viva voce and on paper, Natural Philosophy, Logic, Geometry, Algebra, Trigonometry, &c.; French, Geometrical Drawing and Perspective, Public Reading.

6th FORM.

Greek (Homer, *Iliad* B. i.) viva voce and on paper, Latin (Virgil, *Æneid* B. i.) viva voce and on paper, Ancient History, Geography and Antiquities, Geometry, Algebra, French, Geometrical Drawing and Perspective, Public Reading, Writing.

5th FORM.

Greek (Lucian, portion of) viva voce and on paper, Latin (Sallust, portion of) viva voce and on paper, Ancient History, Geography, and Antiquities, Geometry, Algebra, French, Geometrical Drawing and Perspective, Public Reading, Writing.

4th FORM.

Greek (Delectus, portion of) Latin (Ovid, *Matamorphoses* portion of) viva voce and on paper, Latin and Greek Exercises, History, Geometry, Algebra, French, Arithmetic, Geometrical Drawing and Perspective, Public Reading, Writing.

Partial Class.

Geometry, Algebra, Trigonometry, &c., French, Arithmetic, Geography, Geometrical Drawing and Perspective, Maps, Public Reading, Writing.

JUNIOR DIVISION.

3rd FORM.

Greek (*Accidence*), Latin (*Phædrus B. iv.*), Latin Exercises, French, History, Arithmetic, Geography, Maps, Geometrical Drawing and Perspective, Public Reading, Writing.

2nd FORM.

Latin (*Lectiones Selectæ*, portion of) Latin Exercises, French, History, Arithmetic, Geography, Public Reading, Writing, Spelling.

1st Form.

Latin (*Corderius*, portion of), Latin Exercises, History, Arithmetic, Public Reading, Writing, Spelling.

Preparatory School.

Latin (*Accidence*), Arithmetic, Reading, Spelling.

RECITATIONS.

- | | | |
|---|--------------------|------------|
| I. <i>Iphigenia in Aulis</i> , | McLeod, Daniel | URQUHART. |
| II. <i>Tiresias and Oedipus</i> , | | SOPHOCLES. |
| Tiresias, | Helliwell, | |
| Oedipus, | Boulton, H. J. | |
| III. <i>M. Jourdain et le Maître de Philosophie</i> , | | MOLIERE. |
| M. Jourdain, | Wells, F. | |
| Le Maître de Philos., . . . | Read. | |
| IV. <i>Syrus and Demea</i> , | | TERENCE. |
| Syrus, | O'Hara, R. | |
| Demea, | Read. | |
| V. <i>Reflections on the French Revolution</i> , | | BURKE. |
| McLeod, Daniel | | |
| VI. <i>Oration for Milo</i> , | Ruttan. | CICERO. |
| VII. <i>M. Jourdain, Madame Jourdain and Nicole</i> , | | MOLIERE. |
| M. Jourdain, | Vidal, | |
| Madame Jourdain, . . | Helliwell, | |
| Nicole, | Boulton, H. J. | |
| VIII. <i>Medea</i> , | | EURIPIDES. |
| Medea, | O'Hara, R. | |
| Pædagogus, | Patton. | |
| IX. <i>M. Jourdain and Nicole</i> , | | MOLIERE. |
| M. Jourdain, | McLeod, Daniel | |
| Nicole, | Wells, F. | |
| X. <i>Demipho, Geta, and Phormio</i> , | | TERENCE. |
| Demipho, | Read, | |
| Geta, | Kingsmill, Charles | |
| Phormio, | O'Hara, R. | |

XI. *Fall of Jerusalem,*

Macaulay, J.
Draper, W. G.
Baldwin, Edm'd

Robinson, C.
Jones, Edward

MILMAN.

XII. *Ditto.*

Titus, Helliwell,
Joseph, Stanton,
Simon, Ruttan,
John, Hagerman,
Amariah, Vidal.

MILMAN.

 PRIZES AND HONOURS.
His Excellency the Lieutenant Governor's Prizes.

I. Classics and Mathematics,	Helliwell, John
II. Classics,	Boulton, H. J.
III. Mathematics,	McLeod, D.

The Principal's Prizes.

Head Monitor,	Helliwell, John
Good Conduct,	{ McLeod, Daniel Vidal, W. Cameron, M. C.

BOYS SPECIALLY NOTICED FOR GOOD CONDUCT.

Helliwell,	McLeod, N.
Boulton, H. J.	O'Hara, W.
Tucker.	Robinson, C.
	Andrews,
Patton,	Draper, W. G.
Stayner,	Dampier.
Read,	Roaf,
O'Hara, Robert.	McDonald, R.
Small,	Wickson,
Crowther,	Nation, James.
Dyett,	Arthur,
Ruttan,	Wilkes,
Weller,	Ridout,
Jarvis, George	Knowles,
Wells, Frederick.	Baines.

College Prizes and Honours.

1st. PRIZES.

Scripture,	{ 1. Patton, J.
Grammar, Greek,	{ 2. Cosens, S.
" Latin,	Read, D.
English Essay,	{ 1. Bergin, D.
Drawing, (Figure and Landscape,) Wells, F.	{ 2. Cosens, S.
Good Conduct, (Boarding House,) Read, D.	O'Hara, R.

FOR DILIGENCE AND PROFICIENCY IN
CLASSICS, DURING THE YEAR.

7th Form, Helliwell, J.
6th " Stayner, S.
5th " Connolly, J.
4th " O'Hara, W.
<i>Partial Class.</i>
3rd Form, Cameron, M. C.
2nd " Cosens, S.
1st " Wilkes, C.
<i>Prepar. Sch.</i> , Monro, J.

FOR PROFICIENCY IN THE SUBJECTS
PROPOSED, AT THE EXAMINATION

Helliwell, J.
Read, D.
Weller, W.
Macaulay, J.
McLeod, D.
Cameron, M. C.
Jessop, H. B.
Wilkes, C.
Crooks, A.

2nd. HONOURS.

1st Class.	2nd Class.
7th Form, Boulton, H. J.
6th " Stanton, J.	Stayner, S.
5th " Connolly, J.	Hagerman, J.
4th " Robinson, C.	O'Hara, W.
<i>Partial Class</i> { Wells, A.	{ Logie, A.
{ Vidal, W.	{ Moore, J.
3rd Form, { McDonald, R.	Wedd, W.
{ Sadleir, C.
2nd " Wickson, A.	Williamson, T.
1st " Knowles, H.	Parsons, B.
<i>Prepar. Sch.</i> , Bostwick, A.	Crooks, D.

3rd. FIRST PLACES.

Greek, (viva voce.)

Helliwell, Read, Connolly, Robinson C., Roaf.

Greek, (on paper.)

Helliwell, Stanton, Connolly.

*Latin, (viva voce.)*Boulton H. J., Dempsey, Connolly, O'Hara W., Cameron M.,
Jessopp, Wilkes, Crooks A.

Latin, (on paper.)

Boulton H. J., Stanton, Weller W., Cathcart.

Latin Exercises.

Sadleir, Williamson, Molson D.

Ancient History, Geography, and Antiquities.

Stanton and Stayner (*æquales*,) Hagerman, Macaulay J.

Natural Philosophy.

Helliwell.

Logic.

Boulton H. J.

Mathematics, (Geometry.)

Helliwell, O'Hara R., Thompson John, Macaulay J., and McLeod N. (*æquales*,) McLeod D.

Mathematics, (Algebra, &c.)

Helliwell, Richardson J. H., Hagerman, Macaulay J., McLeod D.

French.

Helliwell, Ruttan, Macaulay J., Wells A., Cameron M., Wickson.

Arithmetic.

Macaulay J., Moore J., Macdonald R., Secord, Wilkes, Crooks A.

Geography.

Logie and Vidal (*æquales*,) Cameron M., Jessopp.

Maps.

Moore J.

English History.

Cameron M., Heward A., Parsons B.

Public Reading.

Helliwell, Stanton, Ruttan, Robinson C., Vidal, Wedd, Wickson, Anderson, Fisher.

Geometrical Drawing, &c.

Helliwell, Read, Weller, McLeod N., Wells A., Woodruff.

Writing.

O'Hara R., Ruttan, Andrews, MacBean F., Auldjo, Williamson, Parsons B.

Spelling.

Wickson, Wilkes, Crooks A.

EXAMINATION PAPERS.

ADVERTISEMENT.

The Publisher regrets that, in consequence of the want of proper type, he has not been able to give the Classical Examination papers with that accuracy, with which he would wish to have presented them. To the same cause is to be attributed the omission of the questions in Mathematics and Natural Philosophy.

OVID. METAMORPHOSES.

MR. SCADDING.

1. Write a short biography of Ovid, giving dates, and the names of the countries in which the several towns mentioned are situated.

2. *Nymphà Peneïde.* Give the rules (from Matthiæ) for the formation of Patronymics from Greek proper names.

3. ——— “Ista decent gestamina nostros
Qui dare certa feræ, dare vulnere possumus hosti.”

Translate this. Explain clearly the rule “Aliquando relativum concordat cum primitivo, quod in possessivo subauditur,” and shew its truth from the above lines.

4. “Me miserum ! ne prona cadas, indignave lædi
Crura secent sentes, et sim tibi causa doloris.”

What is there remarkable about this latter line ? Distinguish between the optative, subjunctive, and potential moods of a verb.

5. *Pataræaque Regia. Delphica tellus.* What is the signification of the word *Regia* ? What word is understood ? Where are Patara and Delphi ? Describe the Oracle at the latter place.

6. Translate “Mollia cinguntur tenui præcordia libro.” Is ‘book’ a primary signification of *liber* ?

7. Translate “Si flumina numen habetis.” How may the deification of Rivers be accounted for ?

8. “Arbor eris certè mea.” Why is the *laurus* said to be the tree of Apollo ? Is *laurel* a correct translation of *laurus* ?

9. "Postibus Augustis fidissima custos." What is the term used for a Greek construction similar to this? Translate "Mediamque tuebere quercum." Explain the allusion. Give the dates of the twelve Cæsars in their order of succession. In the reign of which of them did the Christian æra commence?

10. Near what sign of the Zodiac are the Pleiades situated, and which of them was said to be the mother of Mercury?

11. Translate Ov. Met. ii. 628. "Dispar septenis fistula cannis." Describe the musical instrument said to have been invented by Mercury.

12. Translate,—

"Parva mora est alas pedibus, virgamque potenti
Somniferam sumpsisse manu, tegimenque capillis."

What are the names of the several parts of the equipment of Mercury, here referred to?

13. "Et gemitu, et lacrymis, et luctisono mugitu."
What is there remarkable in this line? Write down in English the construction of Hexameter or Heroic verse. Explain the terms *Cæsura*, *Time*, *Quantity*, *Position*, *Authority*, as used in Prosody. What is meant by *Syncope*? Give instances.

14. Translate,—"Animoque objecit Erinnyes." To what causes did the ancients attribute insanity?

15. "Nunc Dea linigerâ colitur celeberrima turbâ."
Describe the worship of the two great Egyptian deities, and state its probable origin.

16. What is the derivation of the word *Triumphus*? What entitled a general to a triumph? Were triumphs always *Military*? What term designated the inferior triumph?

17. Give the positive of *Ocyor*, and the strict significations of *horridus*, *cacumen*, *nitor*, *exuvix*.

S A L L U S T.

MR. BARRON.

1. How do you account for our historian being called by some CRISPUS SALLUSTIUS, and by others SALLUSTIUS CRISPUS ?

2. State some of the peculiarities of Sallust in style and construction.

3. Translate—"Sed nostra omnis vis in animo et corpore sita : animi imperio, corporis servitio magis utimur ; alterum cum Dis, alterum cum belluis commune est—Quo mihi rectius videtur ingentis quàm virium opibus gloriam quærere ; et quoniam vita ipsa, quâ fruimur, brevis est, memoriam nostri quàm maximè longam efficere."

(a) What is the Greek construction corresponding to the use of *sed* in the above passage ? Quote any passage in Sallust where it is similarly used.

(b) What is the difference between *alter*—*alter*: and *alius*—*alius* ?

(c) What is the difference between *memoriam nostri* and *memoriam nostram* ?

4. Translate—"Huic ab adolescentia bella intestina, carces, rapinæ, discordia civilis grata fuere ; ibique juventutem suam exercuit : corpus patiens inediæ."

(a) Into how many and what stages was human life divided ?

(b) State the difference between *patiens inediæ* and *patiens inediam*.

5. Translate—"Sociis atque amicis auxilia portabant ; magisque dandis quàm accipiendis beneficiis amicitias parabant.

(a) Is *auxiliâ portare* the usual form of expression ?

(b) What historian did Sallust imitate ? State their points of difference, and quote from Thucydides a passage similar to *magisque dandis, &c.*

6. Translate—"Quippe secundæ res sapientium animos fatigant; ne illi, corruptis moribus victoriæ temperarent."

(a) What is the difference between *victoriæ temperare* and *victoriam temperare*.

7. Translate—"Dum illos obnoxios fidosque faceret."

(a) What is properly denoted by *obnoxius*?

(b) Quote other passages in Sallust in which this word occurs, and explain its meaning in each.

8. Igitur circiter Kal. Jun.

(a) Write *Kal. Jun.* at full length.

(b) Explain the divisions of the Roman month.

(c) Give the Latin for March 7th, May 15th, June 5th.

(d) How do you account for the 12th month being called *December*?

(e) What is the name of the Roman intercalary month?

(f) Do we meet with the word in any Latin author?

9. Translate—"Fuere item eâ tempestate, qui dicerent, M. Licinium Crassum non ignarum ejus consilii fuisse; quia Cn. Pompeius invisus ipsi, magnum exercitum ductabat, cujusvis opes voluisse contra illius potentiam crescere."

(a) Explain carefully the force of the Subjunctive "*dicerent*."

(b) With how many Triumvirates do we meet in Roman history, and write down the names of the persons forming each?

10. Translate—"Post paulo Catilina pecuniarum repetundarum reus, prohibitus erat Consulatum petere, quod intra legitimos dies profiteri nequiverit."

(a) What part of speech is "*repetundarum*"—when used in this case, has it always "*pecuniarum*" expressed with it?

(b) Why was the action termed "*repetundarum*," and does our English word "*extortion*" correctly express it?

(c) Legitimos dies—how many days did this mean?

(d) How many kinds of "*Comitia*" were there,—at which did the action expressed by "*profiteri*" take place, and at which were the Consuls elected?

11. Translate—"Cum hoc, Catilina et Autronius, consilio communicato, parabant in Capitolio Kal. Jan. L. Cottam et L. Torquatum Consules interficere ; ipsi, fascibus correptis, Pisonem cum exercitu ad obtinendas duas Hispanias mittere."

- (a) On what day were the Consuls elected, and when did they enter upon their office ?
- (b) Give the derivation of Capitolium,—how many names had it before this, and state what ceremony took place in it on the 1st January ?
- (c) Was Catiline peculiarly criminal in designing to murder Torquatus ?
- (d) What were the fasces, and of what were they emblematical ? How many attended the *Consul within* and *without* the City ?
- (e) Were the Consuls ever deprived of the *Fasces*—if so, by what degrees ?
- (f) Duce Hispaniæ—give the Latin names for these, and state accurately the line of separation between them.

12. Tum Catilina polliceri tabulas novas, proscriptionem locupletium.

- (a) What were the Tabulæ novæ—were they ever granted ?
- (b) What was the "proscriptio," and by whom first introduced ?

13. Translate—"Ea res imprimis studia hominum accendit ad consulatum mandandum M. Tullio Ciceroni. Namque antea pleraque nobilitas invidiâ æstuabat et quasi pollui consulatum credebant, si eum, quamvis egregius, homo novus adeptus foret."

- (a) How do you account for the "faint praise" which Sallust accords to Cicero ?
- (b) At what age and in what order did Cicero obtain the different offices of State ?
- (c) What law was there restricting the age for holding the Curule offices ?
- (d) Do we learn any where from Cicero himself a confirmation of the fact in the text ?
- (e) Explain fully the term "Homo novus."

14. Translate—"Ac novissumè, memoriâ nostrâ, argentum ære solutum est. Sæpe ipsa plebes armata a patribus secessit."

- (a) What portion of the debt is implied by "argentum ære solutum?"
- (b) With what was the *Sestertius* stamped, and what was its value?
- (c) Was the Sestertium a coin, and how many Sestertii did it contain?
- (d) State the different secessions of the Roman people, with their dates and causes.

15. Translate—"Isque postea permotus oratione C. Cæsaris, pedibus in sententiam Tib. Neronis iturum se dixerat."

- (a) Explain the phrase "pedibus in sententiam alterius ire."
- (b) Give the different opinions which were advanced, with the names of those who proposed them.
- (c) Who always was first asked his opinion—was the same order observed with respect to the other offices?

16. Translate—"Scilicet quem res tanta atque tam atrox non per movit, eum oratio accendet."

- (a) Quote from a Greek Tragedian a similar expression.

17. Lacedæmonii, devictis Atheniensibus, triginta viros imposuere, qui rempublicam eorum tractarent.

- (a) What gave rise to the Peloponnesian War?
- (b) Which of the Cyclades did not take part with the Athenians?
- (c) In what battle was the fate of Athens decided?
- (d) What were the terms on which the Athenians agreed to make peace?
- (e) How many years did the war continue, and in what year B. C. was it concluded?
- (f) Write down the names of the leading men (Athenian and Lacedæmonian) who flourished during the war.

18. In what particulars does Sallust's narrative differ from Cicero's?

LUCIAN.

MR. BARRON.

1. Give a short account of the Life of LUCIAN, marking the quantity of the place of his birth.

2. What were the principal dialects of the Greek Language, and among what writers has Lucian been classed ?

3. Translate the following passage, and point out any peculiarity of Grammar : 'Ενθα 'Ελένη τέ ἐστι, καὶ ὅλως πα' ἀρχαῖα κάλλη πάντα. What is the account given by Herodotus as to Helen's having gone to Troy ?

4. Translate

Εἶτα δια τοῦτο τοσῶτοι 'έπεσον 'Ελληνες ;

To whom was the term 'Ελληνες applied ? How often, and where, is it used by Homer, and in what sense ? Was the term "Græcia" *legally* recognised by the Romans ?

5. Translate Κάγω τῷ ξυλῷ σου πατάξας διαλύσω τὸ κράνιον.
ΧΑ. Μάτην οὖν ἔση πεπλευκῶς τοσούτον πλουν ;

In some editions the (α) in κάγω has an Iota subscribed : What is the principle of its omission in this ?

What other reading is there of the latter passage, and what force would you then give to ματην ?

6. Σὺ δέ' οὐκ ἠδεις ὡς κομίζεῖν δέον ; Write down all the persons of the Perf. and Pluperf. Mid. of εἶδω.

Write down the Pres. Tense through the Moods of δει.

7. Explain fully the expression 'Εκατης το δειπνον.

8. Μη ἐνόχλῃσιν οὖν. If ἐνόχλῃσιν were changed into the *conjunctive*, what *other* change would also be necessary? Is the *latter* change *universally* adopted?

9. Διαλογος ζ'. By what letters or characters did the Greeks represent Nos. from 1 to 900? In denoting their Nos. by Capitals, what letters only did they use?

10. Translate ἡρασθῆς δε και αὐτος ἦδη. What is the peculiar meaning of the verb ἔραω in the passive voice?

11. Translate Ὁ φθάνω βρεξας ἄκρον το χειλος, και δια των δακτυλων ουκ οιδ' ὅπως αὐθις ἀπολειπει ξηραν την χειρα μου. Explain carefully the construction of φθάνω with a *participle*.

12. Translate ὡς οὔτε συ, οὔτε ἄλλος πιεσαι των νεκρων. What tense is πιεσαι, and what is the peculiar force of the *present* πιομαι?

13. Ἐνιοι δε και τοις δωδεκα θεοις προστιθεντες. Write down the names of the Gods referred to, and under what *one* title were they included?

14. Ἀλλ' οἷσθ' ὅ δρασεις; Translate this expression. What other form is frequently used after οἷσθ' ὅ, and in what consists the difference? Whence does the latter phrase seem to have arisen?

15. Translate Ἀγκυραν ἐντειλαμενω ἑκομισα πεντε δραχμων—πολλου λεγεις—Νη τον Αἰδωνεα των πεντε ὠνησαμην, και τροπωτηρα δυο ὀβολων. ΧΑ. Τιθει πεντε δραχμας, και ὀβολους δυο—και ἄχεστραν ὑπερ του ἱστίου, και κηρον, ὡς ἐπιπλασαι του σκαφιδιου τα ἀνεωγοτα, και ἦλους δε, και καλωδιον ἀφ' οὗ την ὑπεραν ἐποιησας, δυο δραχμων ἅπαντα.

(a) To whom is the invention of the Anchor ascribed, and how were they at first used? What were the anchors with two teeth called, and to whom is this improvement ascribed? Had the Antients any anchor corresponding to the *Sheet Anchor* of the Moderns, and what was it called?

(b) What were the τροπωτηρες and σκαλμοι?

(c) Of what use was the ὑπερα?

(d) Is the καλωδιον part of the rigging of a ship?

(e) Write down the names of the principal Greek Coins, with their values.

16. Τι με, 'ω Ζεῦ, ὅσι ποιεῖν; 'ηκω γαρ, 'ως ἐκελευσας, 'εχων τον πελεκυν ὀξυτατον.

(a) What is the force of 'ηκω and 'ειμι *Atticè* in the present tense?

(b) What English preposition accurately expresses ἐχων in this and similar passages?

17. 'Η δὲ πηδὰ καὶ πυρρὶ χιζῖσι.

What are the four meanings belonging to verbs ending in ιζω?

18. Translate καὶ 'εδεδετο 'αυτω κεραινω καὶ βροντη.

What is the construction where the word which expresses an accompanying object has 'αυτος with it?

19. Translate Ἀλλὰ τον μεν πολυπουν εἰδον· 'α πασχει δε, 'ηδὲως 'αν μαθοιμι παρα σου. Πρω. 'Οποια 'αν πετρα προσελθων 'αρμοσή τας κοτυλας, καὶ προσφύς 'εχεται κατὰ τας πλεκτανας, 'εκεινη 'ομοιον 'απεργαζεται 'εαυτον, καὶ μεπαβαλλει την χρσαν, μιμουμενος την πετραν, 'ως 'αν λαθη τους 'αλιεας μη διαλαττων, μηδε φανερος 'ων δια τειτο, 'αλλ' 'οικως τω λιθω.

(a) Give the different meanings of the verb πασχω.

(b) Give the English and Latin of λανθανειν τινα. What is the use of λανθανεσθαι with a genitive?

(c) What is the derivation of πλεκτανας?

(d) From what does 'αλιεας come, and from what is it derived?

Write down all its cases in the Ionic and Attic dialects.

20. Translate Οὐκ οἶδα τινι 'αν 'αλλω πιστευσειας.

What mood, tense, and dialect is πιστευσειας, and in what persons is it *only* used in that tense and dialect?

21. Translate 'επει τα γε 'αλλα παντα 'ισα, του 'ωου το 'ημιτομον, καὶ 'αστηρ 'υπερανω, καὶ 'αχοντιον 'εν τη χειρι, καὶ 'ιππος 'εκατέρω λευκος.

(a) What is the difference between 'ωα properispomenon and 'ωα oxyton?

- (b) Explain the fable του 'ωου το 'ημιτομον.
 (c) When and by whom are accents supposed to have been invented?
 (d) Quote a similar passage from Horace.

22. Translate διαφερεῖν (δει) τας 'αγγελιας τας παρ' αυτου 'ανω και κατω 'ημεροδρομουντα.

- (a) Who were the 'ημεροδρομοι?
 (b) What was the Lacedæmonian σκυταλη and its use?

23. Give the derivation of 'Εγμης and Mercury.

What were the names of Mercury's *Cap*, *wings on his feet*, *sword*, and *wand*? How did he become possessed of the last? Of what are the *serpents* and *wings* on the wand symbolical?

24. To what constellation did Maia belong? Give the Latin names for the Pleiades and Hyades, with their derivations.

25. Express the following in the language of Lucian :

- (a) "And that too;" (b) "On alternate days;" (c) "I have not leisure;" (d) "Many alike;" (e) "Most of them alike;" (f) "You are not likely to receive;" (g) *Etenim*; (h) "Yes! by Jove;" (i) "No! by Jove;" (j) "*Nisi*;" (k) "And in short."

VIRGIL. ÆN. B. I.

MR. MATHEWS.

1. State particulars of the birth, parentage, prospects, education, patrons, friends, illness, death, and burial of Virgil.

2. Explain the words Didactic ; Dramatic ; Epic ; the titles *Bucolics* ; *Georgics* ; specify the time taken to compose, and the method of composing the latter.

3. Cedite, Romani Scriptores, cedite Graii,
Nescio quid majus nascitur Iliade,”—

(a) What gave occasion to these lines ? (b) Name some of the Roman poets antecedent to, and contemporary with, Virgil—and the subjects they treated. (c) Mention also the *Pastoral* poet of Greece, whom Virgil imitated. (d) In what respects do you conceive the *Æneid* to be inferior, in what superior, to the *Iliad* ? (e) What poetical ornament is met with in the opening book of the one poem which is not to be met with in the same stage of the other ?

4. By what considerations is it probable Virgil was governed in the choice of the subject of the *Æneid* ?

5. “*Magnæ spes altera Romæ.*”—State the history commonly attached to these words ; and expose its fallacy by dates.

6. Huc cursus fuit * * * * *
 Cuncti simul ore fremebant
 Dardanidæ. * * * * *
 Munera lætitiæ que dii. * * *

What do these and similar quotations indicate regarding the state of the poem at the author's decease, and its subsequent treatment?

7. "Et pæne est alio Troja cremata rogo,"—
 Explain the allusion.

8. How may Virgil's frequent imitations of Homer be defended?

- (a) Postquam prima quies epulis, mensæque remotæ,
 Crateras magnos statuunt, et vina coronant."—
 Quote the parallel from the Iliad.

9. Si quæ fata sinant, jam tum tenditque, foveatque.
 Compare this with the Homeric theology.

10. "Vix è conspectu Siculæ telluris in altum
 Vela dabant"—

Quote from B. 1 to shew in what year after the sacking of Troy the action of the Æneid commences.

11. "Interea magno misceri murmure pontum,
 Emissamque hyemem sensit Neptunus, et imis
 Stagna refusa vadis: *graviter commotus* et alto
 Prospiciens, summâ *placidum* caput extulit undâ."

Point and translate these lines, so as to remove an apparent contradiction in terms.

- (a) Quos ego: sed motos præstat componere fluctus."

What is the figure of speech here employed?—Shew how it harmonizes with the last line of the above quotation.

12. "Nec latuere doli fratrem"—
 "Vestras, Eure, domos :"—

Adduce corresponding constructions from the *Iliad*.

13. "Romanos rerum dominos,"—

Enumerate, in the order of their acquisition, the countries composing the Roman Empire, under Augustus.

14. "Cum domus Assaraci Phthiam, clarasque Mycenae
 Servitio premet, ac victis dominabitur Argis."

(a) Give a list of the Kings of Troy ; (b) "Servitio premet :"—
 Does the treatment experienced by Greece justify the full severity of this expression ? Explain the references in Phthiam, Mycenae Argis.

15. "Nascetur pulchrâ Trojanus origine Cæsar,
 Julius, à magno demissum nomen Iulo.
 Hunc tu olim cælo, spoliis Orientis onustum
 Accipies securus :"—

Translate : explain the reference in pulchra, and shew from the context the person meant by Julius.

16. "Cana Fides, et Vesta, Remo cum fratre Quirinus,"—
 Paraphrase and explain.

17. "Ponuntque ferocia Pœni
 Corda, volente Deo :"—

- (a) "Pedes vestis defluxit ad imos."—
 (b) "Nuda genu, nodosque sinu collecta fluentes."—
 (c) "Sic ait, atque animum *picturâ* pascit inani,"—
 (d) "Nec procul hinc Rhæsi niyeis tentoria *velis*,"—
 (e) "Polus dum sidera *pascet*."—

Translate and remark upon these passages.

HOMER. IL. BOOK I.

MR. MATHEWS.

1. Give a short estimate of the Greek and Latin languages respectively, with reference to the principal authors in each.

2. What materials were used by the Greeks, from the earliest times downwards, for the purpose of writing ?

(a) Explain the words *βιβλίον* ; liber ; folia ; parchment.

3. Give a history of the gradual formation of the Greek alphabet.

(b) Explain the modes of writing severally called *βυσστροφῆδον γραφεῖν* and *κισσηρόν γραφεῖν* and shew from the former the origin of the Greek alphabet.

4. Την Ὀμήρου ποιήσιν παρα τῶν ἀπογόνων Κρῆβυλου λαβὼν, πρῶτος οἱ ἐκοιμῶντες Πέλοποννησον. To whom does *πρῶτος* refer ?

(a) Καὶ τοῖς Ὀμήρου ποιήμασιν ἐντυχῶν πρῶτον, ἐγγράψατο πρῶθυμως. *Εγγράψατο* is this likely ?

(b) If the Homeric Poems were not committed to writing in any mode, at the time of composition, how will this fact bear upon the question as to the identity of their Authorship ?

5. Nec sic incipies, ut scriptor Cyclicus olim
Quantò rectius hic, qui nil molitur ineptè. } *Hor. A. P.*

(a) What was the fault of the Cyclic Poet, and the superiority of Homer alluded to in these lines ?

(b) What argument have they been considered to supply against the genuineness of the Iliad and Odyssey in their present form ?

6. State the received opinions regarding: 1. The Age—2. the Country, of Homer. Add an account of the writings ascribed to him.

7. Mention the most essential facts (of a religious, geographical, and moral nature) necessary to be borne in mind in studying the classical literature of the Greeks and Romans.

8. Τον μέγαν εν βουλαῖς Πεισίστρατον· ὅς τον Ὀμηρον
ἠθροῖσα, σποραδὴν το πρὶν αἰδομένον

Explain the allusions in ἠθροῖσα, σποραδὴν, and αἰδομένον.

9. A. 39. εἰ ποτὲ τοι χαριεντ' ἐπεὶ νηὸν ἐρεψα. Show the connexion between Idolatry and the cultivation of the fine arts.

10. A. 71. Καὶ νηεσσ' ἡγησάτ' Ἀχαιῶν Ἰλιον εἰσῶ. Name the amount in men and ships of the whole Grecian armament. Between what points was the fleet stationed—and at what distance from Troy?

11. A. 113. Καὶ γὰρ ρα Κλυταιμνήστρας προβέβουλα.
Translate: point out the moral blemish discovered in these words: their imprudence, and probable consequences to the speaker.

12. A. 126. Λαούς δ' οὐκ ἐπέοικε παλλίλλογα ταυτ' ἐπαγγεῖρειν.

Translate: How were the λαοὶ subsisted?

13. Ναι μά τοῦδε σκηπτρον, το μὲν οὐποτὲ φυλλὰ καὶ ὄζους
Φυσεῖ, ἐπειδὴ πρῶτα τομὴν ἐν ὄρεσσι λελοῖπεν
Οὐδ' ἀνασθηλῆσει· πέρι γὰρ ῥα εἰ χαλκὸς ἐλεψέ
Φυλλὰ τε καὶ φλοιὸν·

Translate. What is the force of the preposition περὶ? If there be any allusion to the thing sworn in the thing sworn by, what is it?

14. A. 348. Ἡδ' ἀέκουσ' αἶμα τοῖσι γυνὴ κίεν.
Οἶνοβαρες, κύνος ὀμματ' ἔχων, κραδίην ὅ' ἐλαφοῖο

Write your reflections upon these passages.

15. Define the dialect of Homer.

(a) Explain the Digamma: and quote examples of its use.

HORACE. ODES, B. 1 & 4.

THE PRINCIPAL.

1. Sapphic verses are classed under Epichoriambs—how are they scanned as such ?
 - (a) Horace was not the first who wrote Latin Sapphics—who was ?
 - (b) What are the points of difference between his and the Greek Sapphics ?
 - (c) Horace uses another species of Epichoriambic, differing merely by having an additional choriambus.
 - (d) Quote Sapphics from the Greek tragedies.
 - (e) “*Seu Sacas sagittiferosque Parthos*,”—
whence would you infer that this verse is not one of Horace’s Sapphics ?
2. Hephæstion classes the greater Alcaics amongst Epionics—how are they scanned as such ?
 - (a) “*Vides ut alta stet nive candidum*,”—
There are not many similar Alcaics in Horace—what is the peculiarity ?
 - (b) Give instances of the neglect of the cæsure without elision.
3. Give scales of the species of Choriambics used by Horace.
 - (a) The first choriambus in the Asclepiadic almost always terminates a word—what are the exceptions ?
 - (b) In the verse “*Ignis Iliacas domos*,” *Pergameas* is the emendation of *Iliacas*, why is it preferable ?
 - (c) In the verse “*Non incendia Carthaginis impiæ*,” *stipendia* is the emendation of *incendia*, why is it preferable, although it does not improve the metre ?

4. What Asynarteti are used by Horace ?

- (a) The Archilochian heptameter is classed by Döring among Logaëdics—what reason has led him to adopt this arrangement and what reasons for referring it to Asynarteti ?

5. “Sunt quibus unum opus est intactæ Palladis arces
Carminē perpetuo celebrare,
Indeque decerptam fronti præponere olivam,”—

Give the different readings of the last verse and translate accordingly.

- (a) What city is denoted by “Palladis arces,” and why ?
(b) Where was the olive tree said to be preserved ?
(c) What other name had the Parthenon ?
(d) To what would you trace the dominion of Athens ?
(e) About forty years constitute the golden age of her power—give the dates, and mention the principal characters and events of this period.
(f) In what terms does Sallust speak of her actions, and to what does he ascribe their celebrity ?
(g) Juvenal questions the veracity of the Grecian historians—quote the passage.

6. “Non Dindymene, non adytis quatit
Mentem sacerdotum incola Pythius,
Non Liber æque, non acuta
Sic geminant Corybantes æra,”—

Give the different readings and constructions, and translate accordingly.

- (a) Whom does “Dindymene” denote, and why ?
(b) To what place was she removed, and what was the motive
(c) Under what form is she supposed to have been worshipped

(d) Give an account of the circumstances attendant on an answer from the oracle of Apollo.

(e) What deity is said to have given oracles at Delphi before Apollo?

(f) By what other names were the Corybantes known?

7. "Multaque merces,
Unde potest, tibi defluat æquo
Ab Jove, Neptunoque sacri custode Tarenti,"—

Give the different constructions and translate accordingly.

(a) Why is Neptune called "custos Tarenti"?

(b) Horace alludes elsewhere to its Spartan origin—quote the passages.

8. "Te pauper ambit sollicita prece
Ruris colonus te dominam æquoris,"—

Give the different constructions and translate accordingly.

9. "Augusti paternus
In pueros animus Nerones."

Give a genealogical sketch of the imperial family from Julius Cæsar to Domitius Nero.

10. "Sensit et Trojæ prope victor altæ,"—
Phthius Achilles.

What is the force of "prope"?

(a) What other epithet is given to Achilles derived from his dominions in Thessaly?

(b) What passages warrant the belief that Homer did distinguish Phthia from Hellas?

(c) What decisive battle was fought in this division of Thessaly?

11. "Derepta Parthorum superbis
Postibus."

From whom did the Parthians take the Roman Standards, and what were the circumstances of their restoration?

12. "vacuum duellis
Janum Quirini clausit"—

How often and on what occasions was this temple closed under Augustus—how often and on what occasions had it been closed before?

13. What is Bentley's arrangement of the order of Horace's writings?

- (a) What evidence in the first book of the Odes, that it was written after the Epodes?
- (b) At what date would you place Horace's introduction to Mæcenas—Is there any internal evidence in his writings on which an opinion may be founded?

14. Give the dates of the following events:—(a) the birth and death of Horace; (b) the battles of Philippi and Actium; (c) the adoption of the name Augustus; and (d) the restoration of the Standards.

15. Mark the quantity of the penult. in (a) "incudem," (b) "infidus," (c) "Massagetae," (d) "acinaces," (e) "servitus," (f) "colines," (g) "arbutus," (h) "crastinus," (i) "allaboro."

16. Horace mentions the principal Greek lyric writers—give his notices characteristic of each.

- (a) For what does Horace claim precedence as a Roman lyrist?
- (b) He excelled in a species of composition unknown to the Greeks.
- (c) Give the names of the principal Latin authors of Epic, Dramatic, Elegiac, and Satiric poetry.

SOPHOCLES. ŒDIPUS REX.

THE PRINCIPAL.

1. A short vowel before ρ is not long in every case—how should this canon be modified? Give an instance from this play.

2. Τινας λόγους ἔρουσιν • ἐν γὰρ τῷ μαθεῖν—
why does this line require emendation?

3. Elmsley distinguishes three cases, in which the fifth foot of an Iamb. trim. acat. may be a spondee—what are they?

4. How do ἡμῖν and ὅμῃν differ in accentuation and quantity in Euripides and Sophocles? Is this universally true? Give an instance from this play?

5. The hypercatalectic syllable of the Dochmee is not common—how do you prove this?

(a) What are Glyconic and Pherecratic Antispastics?

6. What are Paræmiacs and Prosodiacs, and why so called?

(a) Give instances of Paræmiacs, in which the general rule regarding the third foot is violated.

7. Scan and give the metrical names of the following verses:

(a) Ὀδυσσεύς ἐμὸν γὰρ προσπονουμένας

(b) πρὸς σὴ δυσδαιμονίᾳ μοῖρα

(c) ὦ Κίθαιρων οὐκ ἔσσει

(d) καὶ δοξάντ' ἀποκλίνει

(e) τί γὰρ ἡ Λαβδακίδαις ἡ τῷ

(f) Πειστέον κεί μῆδεν ἡδὺ παντὰ γὰρ καὶ καλὰ.

8. What are the different significations of—(a) βασιλεια, (b) διατορος, (c) σιγα, (d) αλλα, (e) αραιος, (f) δημος, and (g) ουκουν, according to their accentuation?

Elmsley removes the distinction made in the last case?

9. What is the difference in signification—(a) between the active and middle voices of γαμew and διδασκω, and (b) between ερημα and γημας εχω?

10. What difference in signification between (a) γνωτος and γνωστος, and (b) χερνιψ and χερνιβον?

11. What limitation as to the use of (a) a plural verb with a neuter plural, and (b) of ως for εις?

12. Το θε ζητημα του περιφαντος 'ην
Φοιβου του' ειπειν 'οστις ειργασται ποτιε.

Give the different constructions of this passage, and translate accordingly.

13. 'εγω δ' ου μη ποτιε
Τα'μ' ως αν ειπων μη τα σα 'κφηνω κακα

Give the different readings and constructions, and translate.

14. του 'εναγη φιλον μη ποτ' 'εν αιτια
σου 'αφανει λογω 'ατιμον βαλειν.

Give the construction and translate.

15. What is Elmsley's construction of

μη ου'
πε γε και πατριωταν Οιδιπου
και τροφον και ματερ' αυξειν?

16. Φθονησας μητ' 'απ' αιωνων φατιν—
this is a rare construction—what is the peculiarity?

17. What other dialects besides Attic are found in the tragedies?
 (a) Give examples. (b) How do you account for the appearance of
 Doric forms? (c) In which of the tragedians are Sicilianisms found?
 (d) How do you account for his using them? (e) Give examples.

18. Trace the successive improvements in Tragedy from the time
 of Thespis to that of Euripides, mentioning the introducer of each.

(a) Give the dates of the birth and death of Æschylus, Sopho-
 cles, and Euripides?

(b) What remarkable literary event most probably had an effect
 on the progress of the Drama?

19. What is a Tetralogy? (a) What extant specimen of a Trilogy?
 (b) Who was the inventor of the Satyric Drama? and what extant
 specimen of it?

20. What are the rules laid down by Horace regarding the chorus?

(a) Aristotle censures one of the Greek tragedians in this par-
 ticular.

(b) What was the number of the Tragic chorus in its improved
 state?

(c) What is said to have been the cause of its reduction?

(d) What are the grounds on which Müller questions the assertion
 that the number of the Choreutæ in tragedy was 15?

(e) What is it called in contradistinction to the Cyclic?

(f) Explain the meaning of the terms $\chi\omicron\rho\omicron\nu\delta\omicron\nu\alpha\iota$, $\chi\omicron\rho\omicron\nu\delta\omicron\nu\alpha\iota\sigma\mu\omicron\varsigma$,
 $\chi\omicron\rho\omicron\nu\delta\omicron\nu\alpha\iota\sigma\mu\omicron\varsigma$, $\sigma\tau\alpha\sigma\iota\mu\alpha$, $\kappa\omicron\mu\mu\omicron\iota$, $\pi\alpha\rho\omicron\delta\omicron\varsigma$ and $\xi\chi\omicron\delta\omicron\varsigma$.

21. What was the occasion of erecting the first stone Theatre at
 Athens?

(a) What are the parts called $\kappa\epsilon\rho\kappa\iota\acute{\omega}\nu\epsilon\varsigma$, $\acute{\iota}\nu\alpha\zeta\omega\mu\alpha\tau\alpha$, $\theta\upsilon\mu\epsilon\lambda\eta$, $\lambda\omicron\gamma\epsilon\iota\omega$,
 $\pi\rho\omicron\sigma\chi\eta\nu\iota\omega$ and $\delta\rho\omicron\mu\omicron\varsigma$?

(b) What was the price of admission, and what alterations were
 made regarding this, which materially affected the prosperity
 of Athens?

22. What are the Dramatic Unities ?

(a) Give examples of the violation of two of them by the Greek Tragedians ?

23. What limitation is there to the crasis of the article ?

(a) What do ————— of $\kappa\alpha\iota$?

(b) What is the difference in signification between $\kappa\alpha\iota$ $\pi\omega\varsigma$ and $\pi\omega\varsigma$ $\kappa\alpha\iota$?

(c) What is the canon regarding the omission of the syllabic augment ?

(d) What exception is recognized by Porson ?

(e) Give the opinions of German philologists on this subject ?

